THE
MEMORIAL ART GALLERY
IN ROCHESTER

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Published to Commemorate
the Dedication of the Enlarged Gallery
November ninth
MCMXXVI

"Memory" by William Ordway Partridge, with Portrait of James G. Averell in Bas Relief on Pedestal

THE MEMORIAL ART GALLERY is about to dedicate an addition which will enhance its beauty, more than double its physical facilities, and increase correspondingly its capacity for service. This event will mark the beginning of a new epoch in the history of the Gallery. It seems fitting, therefore, that we give pause at this time to review briefly its past accomplishments and forecast some of its plans for future development.

In furtherance of such a purpose this little brochure finds its justification. It is addressed to the many friends of the Gallery and to all whose interests coincide in any measure with those phases of life which the Gallery exemplifies.

Architect's Rendering of New Fountain Court—Center of the Enlarged Gallery

Rochester's Center of Art

A CITY is often rated by the evidences of its material prosperity—the amount of its bank deposits, the per capita wealth of its citizenry, its industries, the size and accomplishments of its Chamber of Commerce and its civic clubs. Such criteria are all very well as far as they go, but they are little more than surface indications after all. The true and permanent greatness of any city is measured by the extent and character of the institutions which minister to the cultural, the intellectual and spiritual needs of its people, those institutions which serve to make of life within its borders a richer, fuller experience.

Early Projects

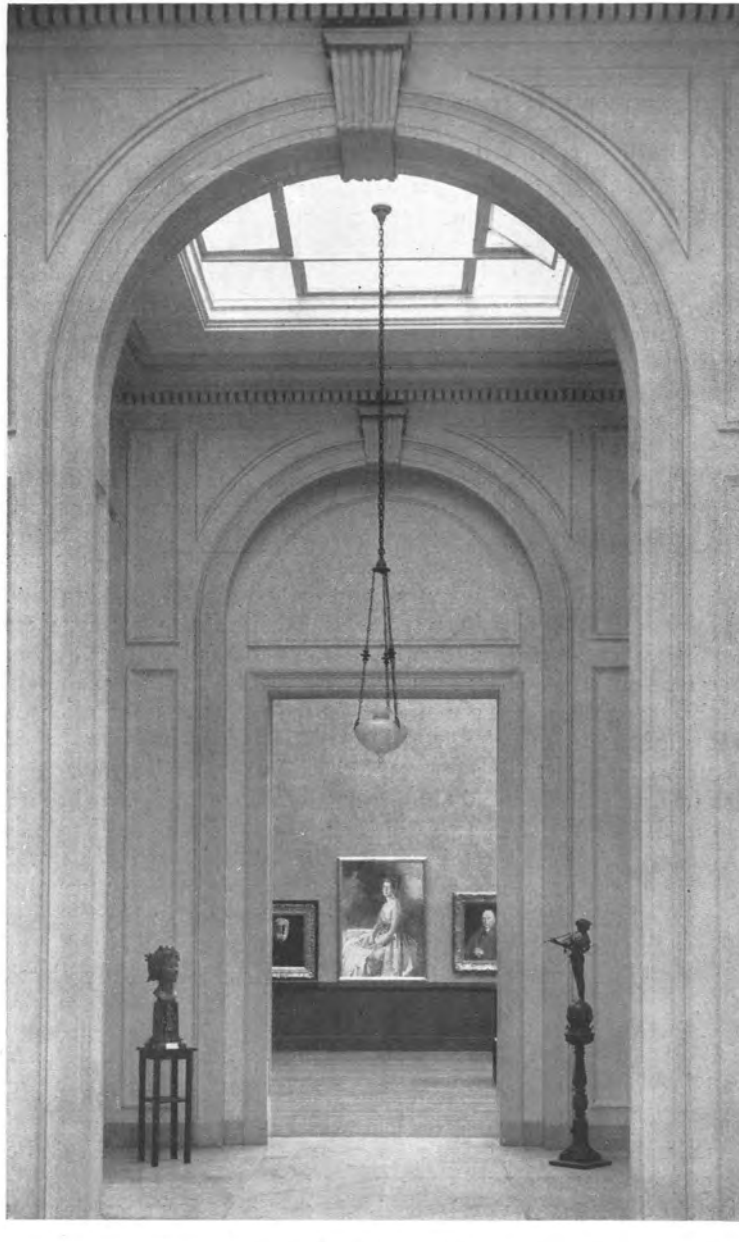
Among such institutions in Rochester the Memorial Art Gallery occupies a unique position, the heritage of an earlier day. It stands as the culmination and embodiment of many years of effort to give Rochester a permanent center for her artistic life.

The first civic event in this direction, of which we find definite record, occurred in 1874, when a large collection of paintings, purchased by Hiram Sibley in Italy, was exhibited by the Rochester Academy of Art, an earlier organization which has left little evidence of sustained activity. This exhibit was intended to form the nucleus of a public art gallery, but the project proved so financially burdensome that it was abandoned before realization.

The Rochester Art Club was organized in 1875 and conducted the first of its forty-three annual exhibitions, which were destined to keep alive the city's interest in art for a long period of years. The Powers Art Gallery, opened by Daniel S. Powers in 1876, proved a notable ally, becoming famed not only in Western New York but throughout the art centers of the country. Following the death of Mr. Powers, all efforts to establish this gallery as a public institution failed, and it unfortunately was suffered to disintegrate with the sale of the collection in 1897.

Gift of Mrs. Watson

As seems inevitably the case, the value of such an institution to the community was never so keenly appreciated as when it passed into memory. The public need thus created was finally met in 1912 through the generosity of Mrs. James Sibley Watson, who caused the Memorial Art Gallery to be erected on the University campus and presented it to the University of Rochester, with the proviso in the deed of gift that it should be maintained as "a means alike of pleasure and of education for all the



A View from Entrance Corridor

citizens of Rochester." A beautifully restrained example of the early Italian Renaissance period, rich in ornamental details, it was at once recognized as one of Rochester's architectural gems.

It is interesting to note that Mrs. Watson is the daughter of Hiram Sibley, first progenitor of such a movement in Rochester. She gave the Gallery as a memorial to her son, whose portrait in bas-relief on the pedestal of the marble figure of "Memory" by William Ordway Partridge bears the following inscription:

JAMES G. AVERELL
1877-1904
He loved Life and Beauty and Honour
His mother dedicates this building to his memory.

The association of the Gallery with the University is also significant of the keynote in modern art museum development—a recognition of the inherent relation of an art gallery to education.

The sculptural adornment of the east and west walls was directly adopted from the beautiful rose-and-wreathe frieze on the arcaded walls of the Church of San Francesco of Rimini, Italy, (the Temple of the Malatestas) a building of which Mr. Averell had made detailed architectural studies and in which he took especial interest. That, too, was a memorial building, having been erected by Sigismondo Malatesta for Isotta, his wife, whose family symbol, the rose, and initials were used in the frieze. The little lamps of memory, with the initials "J. G. A.," were added to the Memorial Art Gallery frieze.

Memorial Art Gallery Dedicated

The Gallery was officially dedicated on the afternoon of Wednesday, October 8, 1913 before a large gathering of Rochester art-lovers. The dedicatory address was delivered by Robert W. DeForest, president of the Metropolitan Museum of Art of New York, and a formal evening reception opened a notable inaugural exhibition of American paintings, which included five canvases presented to the Gallery as the nucleus of its permanent collection.

Organization

The organization of the Gallery provided for a separate board of directors, which was to include representatives of the Rochester Art Club and the Department of Applied Arts of the Rochester Athenaeum and Mechanics Institute. The personnel of this directorate is presented on the closing pages of this brochure.

The Gallery has been peculiarly fortunate in its art directors. George L. Herdle, appointed to the position at the opening, was a well-known artist of Rochester who had gained national recognition from the leading art juries of the country and had already served for

eleven years as president of the Rochester Art Club. He thus brought a rare combination of qualifications to the service, in that he represented personally the art interests of the city and was also able to apply the point of view of the creative artist to the administrative policies of the Gallery.

Mr. Herdle's removal by death in 1922 was a serious loss, but his daughter, Miss Gertrude Herdle, a graduate of the University, had fortunately received four years of personal tutelage as his secretary, with special responsibility in the educational work, and became his logical successor. Her ability was nationally recognized in 1923 by election to the Association of Art Museum Directors, of which she is the youngest member. Because of her particular educational interest she also has been made one of the fifteen members of the Federated Council on Art Education in America.

GEORGE L. HERDLE
First Director of the Memorial Art Gallery
1913-1922

Permanent Collection

One of the features of the Gallery most significant to the community is its permanent collection. From a small beginning this has grown steadily, entirely through the generosity of friends of art in Rochester or others whose association with the city has directed their interest to its art center. This collection at the present writing numbers 318 items, classified as follows: paintings, 126; prints, 46; sculptures, 26; minor arts, 139, including tapestries, Carthaginian antiquities, Egyptian glass, Indian baskets, lace, and peasant embroideries.

Among the notable possessions in this permanent collection may be mentioned the following:

Complete collection of the thirty-eight original water color illustrations of "Jeanne d'Arc," by the great French illustrator, Boutet de Monvel.

Three sculptures in bronze by Ivan Mestrovic, the Jugoslav master, of which "Madonna and Child" and "Woman Looking at Her Hands" were presented by 103 voluntary subscribers to the Mestrovic fund—the only instance of such a popular response to this noted master's work on the occasion of his first visit to America.

"Madonna and Child," by Joachim de Patinir, founder of the Northern European school of landscape painting—the center panel of a 16th Century Flemish altarpiece painted on wood.

"Byzantine Madonna"—a 14th Century altarpiece on wood, excellently characteristic of the period before Giotto, when the church dictated the stiff formalism of the subject-matter and manner of art.

"The Old Oak," by Diaz de la Pena, of the Barbizon School of France.

Such representative examples of the contemporary European school as:
"Oxen on the Beach," by Joaquin Sorolla Y Bastida, purchased from the first exhibition of this late Spanish master's work to visit America.
"Evening, Russian Bridge," by Leon Gaspard, the French-Russian contemporary.
"Sunshine and Shadow," by Arturo Noci, of the modern Italian school
"Spring Day," by Alfred Bergstrom, acquired from the Swedish Section of the Panama-Pacific Exposition.
"Girl with Tricorne," a portrait of the artist's daughter, by Henri Matisse, the French modernist.
"Waiting," by Sir John Lavery, of the British school of portraiture.

Representative examples of the work of such leaders of American painting as John White Alexander, Alice Worthington Ball, Louise Upton Brumback, Colin Campbell Cooper, Emma Lambert Cooper, Leon Dabo, Philip A. DeLaszlo, Paul Doughtery, Charles Warren Eaton, Harvey Ellis, Ben Foster, Lillian Genth, Walter Griffin, Charles P. Gruppe, George Hart, Robert Henri, George L. Herdle, George Innis, Jr., L. Ashton Knight, William L. Lathrop, Jonas Lie, Ossip L. Linde, Robert L. MacCameron, John Marin, Fred Dana Marsh, Willard L. Metcalf, Jerome Myers, Ivan Olinsky, Walter Launt Palmer, George Waller Parker, William L. Picknell, William J. Potter, Chauncey F. Ryder, Mathias Sandor, W. Elmer Schofield, D. Murray Smith, Albert Sterner, Walter King Stone, Gardner Symons, John Twachtman, Douglas Volk, Horatio Walker, John Wenger, Harold Weston, Charles Morris Young.

A group of 15th and 16th Century altar figures of stone and wood, several still polychromed, of the schools of Picardie and Louvain.

Some Notable in the Permanent Memorial Art

"Morning on the River," by Jonas Lie

"Madonna and Child" by Joachim de Patinir

"Oxen on the Beach," by Joaquin Sorolla Y Bastida

Paintings
Collection of the
Gallery

"Smugglers' Notch, Stowe, Vermont"
by Chauncey F. Ryder

"Girl with Tricorne," by Henri Matisse

"Evening, Russian Bridge," by Leon Gaspard

Galleries Opening from Hall of Casts

Special Exhibits

The Gallery has also broadened the scope of its influence by bringing to Rochester each year many valuable and notable paintings, sculptures, and other objects of art in the form of current exhibitions, assembled from all parts of the world and intended to present significant and representative expressions of many schools and periods. During the thirteen years of its existence to date the Gallery has offered approximately 125 of such special exhibitions to the public of Rochester and vicinity. Some of the outstanding features thus presented have been the following:

Memorial exhibition of the work of two great French masters, Boutet de Monvel and Gaston La Touche.

Retrospective exhibition of French art from the collection of the Luxembourg Museum of Paris.

Official Persian exhibition from the Panama-Pacific Exposition.

Memorial exhibitions of the work of the American artists, Henry Golden Dearth and George W. Bellows.

Exhibition of sculpture by many noted European and American masters.

Two exhibitions of Old and Modern Masters lent by residents of Rochester.

Annual contemporary American exhibitions selected each year from the leading exhibitions in American art centers.

International exhibitions selected from the annual exhibitions of the Carnegie Institute.

Two notable exhibitions of Oriental rugs; one lent from the homes of Rochester, and the other from the collection of James Franklin Ballard.

Exhibition of 15th and 18th Century tapestries.

Hall of Casts

Educational Work

Most far-reaching in the service and influence of the Gallery upon the future of Rochester has been its educational work in constant co-operation with the city schools. This has taken the form of gallery talks to visiting classes and the loaning of illustrative material for the art appreciation and picture-study work. It has grown steadily until the school year of 1924-25, through the enthusiastic co-operation of the principals, 151 classes of 7,000 children visited the Gallery to hear descriptive talks on the various collections. Pupils of the more distant schools and of the junior high schools were called for and delivered in an East Avenue bus, through a fund contributed to the Gallery by a group of generous friends.

During the last school year, because of the confusion of construction work at the Gallery, this service was taken directly into the public schools, after the principals had witnessed a demonstration given by the art director of the Gallery upon invitation of Superintendent Weet. The educational assistant on the Gallery staff visited an average of two schools a day, taking Gallery material to them for use in illustrated lectures on subjects directly correlated to the study of geography, history, English, and art appreciation. From October to June she

Through the Arches of the Entrance Corridor

gave 163 such lectures in 46 schools, including the school for crippled children and the four junior high schools, before 25,128 children. All the expense of this work was borne by the Gallery.

Plans for Future Expansion

THE growth of the permanent collections and various activities of the Gallery finally reached a point which indicated a check to future development within the original quarters. This condition was bountifully met in November, 1924 by Mr. and Mrs. James Sibley Watson, who subscribed $100,000 to the Greater University Campaign of that date, with the proviso that it should be applied to the erection of an adequate addition to the Memorial Art Gallery, and agreed to finance the undertaking to such further extent as might prove necessary.

Gallery Addition

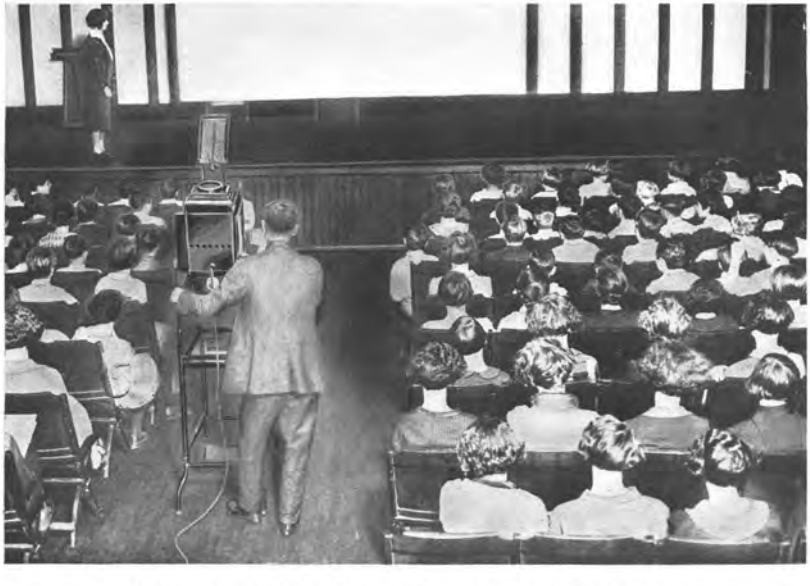
This addition was begun in the summer of 1925 and has now been completed at a cost of more than $350,000. Erected at the rear of the original unit, it carries out the architectural design of the exterior and expands the interior plan to a beautiful assembling of five additional gallery chambers around a central fountain court, with a Little Theater, children's museum, classroom, and stack room for the art library on the lower floor. The addition provides approximately 15,500 square feet of floor space, or about 1,500 more square feet than the original building.

And now the Gallery faces a program of still wider usefulness and significance. The increase in its physical facilities, which have been more than doubled, will admit of decided expansion in every phase of its activities. The five new gallery chambers will allow a better installation of present possessions, the graduation from gallery into museum proportions in assembling collections of art objects of historical significance, and the bringing to Rochester of more numerous and extensive collections for current exhibitions.

Exhibits of Special Appeal

In this latter connection a series of specialized exhibits is planned, which will carry a definite and practical appeal to the interests of various groups in Rochester. These will include an exhibit of commercial printing and advertising design from the American Institute of Graphic Arts, combined with a local offering of similar nature selected from the work of the master printers of Rochester; process exhibitions of the graphic arts, showing the stages and materials necessary to the making of etchings, lithographs, wood-block prints and photo-engravings; an exhibit on the art of the book, featuring the fifty best books of 1926; a collection of commercial designs as applied to modern textiles, ceramics, wall paper, and furniture; an exhibition of modern American

Class of School Children Disembarking from Special Bus at the Gallery



Gallery Instructor Giving Illustrated Lecture in a City School Auditorium

Fountain Wall of the Children's Museum

handicrafts; an exhibition of models for stage settings; an exhibition of designs and borders for commercial printing by a group of modern designers; an exhibition of modern posters from Europe and America; an exhibition entitled "A Birdseye of Coinage," and synoptic displays illustrating the manufacture of silk, cotton, and woolen cloth, glass, paper, buttons, and the history of lighting, all arranged with the co-operation of the industries of Rochester.

Greater Educational Program

The enlarged facilities will invite and permit a considerable extension of the whole educational program. The new children's museum and adjoining classroom will facilitate the transference to the Gallery of the work which was carried into the public schools last year. This will be conducted under the Department of Elementary Grades, and a regular schedule of visiting classes will be instituted. Thus the educational staff of the Gallery will handle most of the picture-study work and will provide valuable visual material for the study of geography, history, and literature in the public schools, whenever the art and monuments of a people can be used illustratively. Prepared sets of lantern-slides, with descriptive notes, will be available to junior

New and Enlarged Art Library and Reading Room

and senior high schools for their study of history, English literature, and art.

Story and painting hours for children will be offered as follows: classes in painting, drawing, and modeling in the children's museum and classroom, for children from 8 to 14; scholarship classes for children selected by 7th and 8th grade teachers for their excellence in painting and drawing; picture-story hours for children from 7 to 14, the study hour to be followed by a half-hour of educational motion pictures; and a special class for the children of members of the Gallery, for instruction in drawing, painting, design, sculpture in clay, and craftwork.

Public Lectures

A series of public lectures will be offered in the Little Theater by artists, prominent lecturers, and members of the Gallery staff. Collections of framed or mounted color prints of old and modern masterpieces, sets of lantern slides with descriptive notes, photographs, and large portfolio sheets of historic design in color, all of them designed for schoolroom or auditorium use, will be available for loaning purposes. The art library will also present many new developments in its collections and reference facilities.

The Little Theater

Summary A survey of reports from other communities reveals the fact that the Memorial Art Gallery, without municipal grant or private endowment, has been doing as much educationally and culturally as any of the richer, more abundantly supported museums—more, in fact, than several of them. It is now dedicating its enlarged physical resources to the extension of that service and to the creation of a greater knowledge and love of the beautiful in the community.

Rochester had every reason to be proud of the old Powers Art Gallery. For the last thirteen years it has felt a like pride in the Memorial Art Gallery, which has been carrying on the mission of that earlier day to meet the increasing needs of the present time. With the steady progress of civilization, culture is being more widely disseminated from year to year. At this mile post in its history the enlarged Memorial Art Gallery recognizes an opportunity, which is at the same time an obligation, in its relation to the community. With the continued support of its friends, it welcomes the opportunity and accepts the obligation.

MEMORIAL ART GALLERY

ROCHESTER, NEW YORK

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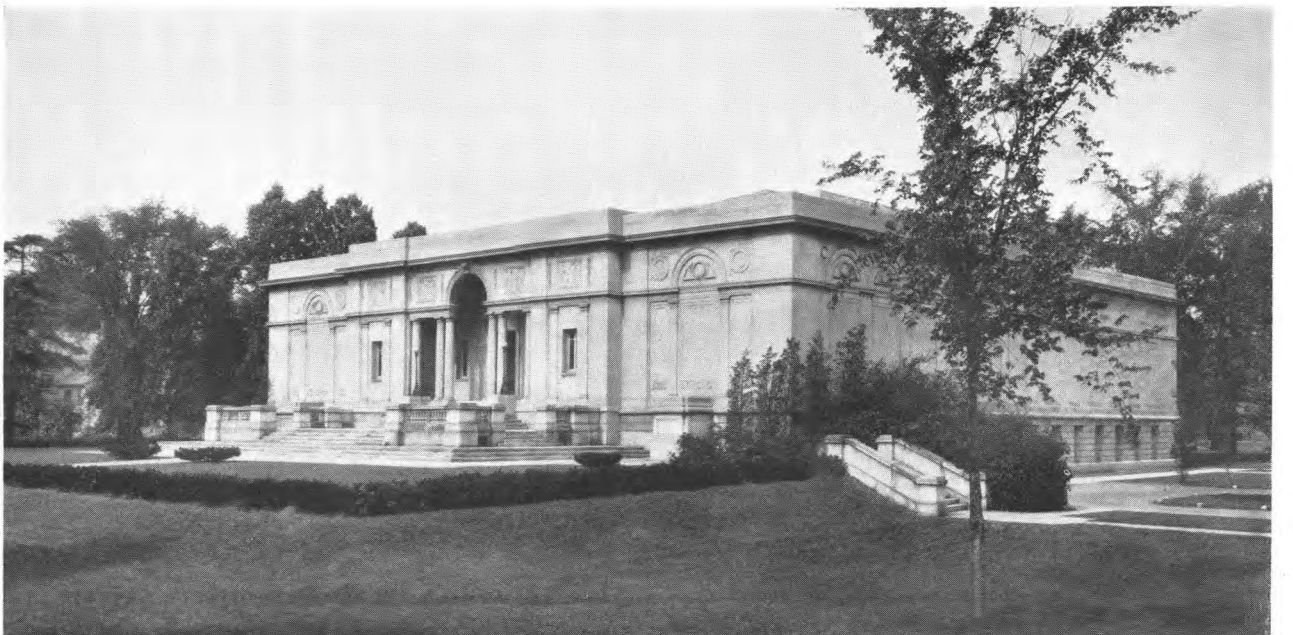

The Enlarged Memorial Art Gallery

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